

**Péter Mónika: The Relationship between Perception and Comprehension in Plato's Philosophy**

*Keywords: sensation, perception, knowledge, comprehension, art, mimesis*

The question of the disputable co-occurrence of comprehension and perception has seen through the history of aesthetical thinking. This conflict is actually in a close relationship with the renewing question of art's legitimation, which is also current in our days. In this dispute there always occurs the problem of art with its double sided nature: the spiritual and the sensual one. There is a side which addresses the spirit, the rational comprehension, while the other one addresses the senses. Those who think of arts have always had to face the permanent presence of this double sidedness. In the present study I am going to research the way of how this problem occurred in Plato's conception. In the second part of study I try to examine Plato's conception about the art.

**Kányádi Irén: Concepts of the Space in Medieval and Renaissance Treatises**

*Keywords: harmony, clear-obscure, conceptions of space, nature, reversed perspective, linear perspective, treatises*

The present study proposes a discussion on how the theoretical perspectives on space shifted in the medieval and Renaissance painting, based on the theoretical works at the time. As all those picture, sculpture and architectural treatises have been born out of the theorization based on studio works, they constitutes today a fundamental way in the understanding of how space has been conceived in the medieval period and Renaissance. Therefore, the paper discusses the notions of *harmony*, *nature*, *perspective* and *clear-obscure*, as they are regularly met in art works, in order to understand how the concept of space was reflected in the cultural milieu in those times. As the changing of the cultural milieu triggered the changing of the perceptions toward the artist, it also triggered major changing in the perceptions of the space from the middle ages to the renaissance. For the current analysis, the following treatises are considered: Dionysius of Furna: *The Painters Manual ( Hermeneia)*, Cennino Cennini: *Il libro dell'arte*, Leon Battista Alberti: *Della pittura* and Leonardo da Vinci: *Trattato della pittura*.

## Szigeti Attila: **Embodiment in Perception and Conceptualization**

*Keywords: embodied cognition; active perception; perceptual symbols; image schemas; conceptual metaphors*

The paper offers a review of current theories about embodied perception and conceptualization, with the aim to address the problem of the relation between on-line and off-line embodied cognition. In on-line embodied cognition the body plays a significant role only in actual sensorimotor (and emotional) interaction with the environment. For example, classical and current theories of active perception (Husserl, Merleau-Ponty, Hurley, Noë) hold that perception and action (or kinaesthetic experience) are constitutively interdependent: perception is a form of action and perceptual experience acquires content thanks to the implicit knowledge of sensorimotor correlations between movement and perception. According to the view of off-line embodied cognition, embodied experience grounds higher-level, abstract cognitive processes: thus, both concrete and abstract concepts are grounded in multimodal sensory-motor patterns, like perceptual symbols (Barsalou) or image schemas (Lakoff and Johnson); conceptualization consists in off-line re-enactments of these patterns through simulations or metaphorical projections. The paper ends with the suggestion that embodied accounts of perception and conceptualization should also address the challenge posed by different philosophical accounts which are highlighting the creative and open-ended nature of perceptual and conceptual experience.

## Jakab András: **The Lived-World of Painting**

*Keywords: lived body, lived experience, lived activity, used materials, used elements, gesture, working*

The text is concerned with the problem of painting or more precisely with the problem of creation in painting starting from a phenomenological framework. The thoughts expressed in the text are mainly based on a work written by the English painter Nigel Wentworth, with the title *The phenomenology of painting*. The importance of this book for the author derives from the fact that so few accounts have seen the light of day from this perspective of the painter coupled with a

philosophical background. In the few pages of *The lived-world of painting*, the reader will find a thought experiment with the goal of getting a conceptual basis regarding the mentioned process.

**Papp Levente: The Relationship between Phenomenal Experience and Intentionality**

*Keywords: mind, consciousness, phenomenal experience, intentionality, qualia*

In this paper I will argue that we cannot treat the intentionality of the mind and the phenomenal consciousness separately in a way to reduce the first and then to claim that the only metaphysically mysterious phenomenon left to consider is the latter. This distinction generates many pseudo-problems in the philosophy of mind, more concretely the problem of epiphenomenalism, the doctrine of conscious inessentialism and the problem of the functional role of consciousness.

**Olay Csaba: Karl Jaspers from Neoexistentialist Perspective**

*Keywords: neoexistentialism, existence, Jaspers, Heidegger, border situation, indirect communication*

In this paper it is argued that Karl Jaspers' philosophy of existence has a complicated net of relations to what the author has baptized „neoexistentialism”. In the first part, I give the basic outline of neoexistentialism with special attention on human existence as basic problem of philosophy and on difficulties of analyzing and talking about existence. In the second part of the paper, Jaspers' thought is analyzed from the perspective of neoexistentialism by taking a closer look at Jaspers' ideas on the form of communication proper to philosophy, on some implications of the conception of existence, and on mass existence of modern man. While highlighting common aspects, the paper also emphasizes differences between the two respective positions.

**Lakatos István: Ontic Constructs of the Oscillation of the Self in some Poems of Attila József**

*Keywords: self-creative process, ontic, self-construct, hopelessness, fundamental ontology, cultivation, thrown into being, poiesis, apostrophe, poeticness, experience of truth, the nothing*

The present study chose as its subject some of the poems of Attila József – from among the “best known” ones – in an attempt to follow, truly disclosing them along the line of Heidegger’s philosophy, how man recognizes the possibilities (or challenges) of his own being in the self-creative process, and what are the answers he finds or creates in the midst of the articulation of his questions. The research wishes to bring together pieces of mosaic, apparently dispersed at a first approach, which, at the very depth of things, still explain and “complete” each other. The first part of the analysis investigates how the poem entitled *The seventh* approaches the various challenges of the construction of the I, of “myself”, and how it recognizes it as an invitation for the I-self as an individual. In the second part the paper analyzes fragments of poems – stanza 12 of *Eszmélet (Consciousness)* and some fragments of *Winter’s night* – which articulate the indeed also being-like (and not, for instance, “ethical”) ways of the creation of the I (myself). The last part shows how hopelessness – or, more precisely: the *rejection* of the usual, empty and weightless “hope” *Without hope* becomes ontologically the determinant of the possibility of being-creative authenticity along its insightful and clarifying acts filled with anxiety and fear.

### Gál László: **Sound Propositions**

*Keywords: logicity, linguistic logicity, image logicity, sound logicity.*

In the last 20 years I perform many experiments. Their aim was the study of frequency of *linguistic* manifestations of logical constants. The conclusions of experiments were: 98% of linguistic manifestations are assured by conjunctions, disjunctions, implications and negations. These four constants unified the mental understanding of humans, languages and cultures. In the last years I was preoccupied by the same unity, but in *image* human manifestations. I found the mental unity of image understanding, what is wary similar to the linguistic manifestations. In these paper I try to find out the mental unity of *sound*, and I compare it with linguistic and images.

Lurcza Zsuzsanna: **The Need to Deconstruct Cultural Identity – A Postmodern Approach**

*Keywords: identity, culture, cultural identity, deconstruction, difference, de-culture, postmodernism*

This paper proposes to approach the problem of cultural identity on the basis of the deconstructionist analysis of the two conceptual components of this combination of terms. Cultural identity appears as a conceptual constellation of two terms which need to be investigated in the first place. The initial question tackles whether it is still possible to presume the existence of identity in postmodernism connected to the concepts of unity, congeniality and presence, or whether the unifying, identifying attitude is still appropriate? The paper demonstrates how deconstructionist approach overwrites the traditional conceptual systems of identity, culture and cultural identity via the critical analysis of concepts such as “unity”, “sameness”, “origin”, “beginning”, “center”, “purity”, “presence”, and at the same time criticizes the ethical, political and legal systems which are based on this conceptual language.

Demeter M. Attila: **The Possibilities of Conservative Politics in Eastern Europe**

*Keywords: conservatism, Eastern Europe, reform, authority, rights and duties, nationalism, patriotism.*

The main thesis of this study is that conservatism in Eastern Europe is somehow in a paradoxical situation. It cannot base on the conservative attitude present in every man and women because this would favor the preservation of social conditions inherited from the communist era. Consequently, the conservatism in Eastern Europe has to step on the hard way of social and political reform. It is true that conservatism itself isn't unfamiliar with reform, but first we have to put the question: what (and according to which criteria) do we have to reform? How could we found those basic conservative values and principles which would provide for us the formal criteria of social and political reform? It seems that, after the fall of communist regimes, conservative political movements in Eastern Europe found their best allies in the ideas of nation, powerful and omnipresent state, charismatic political leadership and religion. However, these ideas cannot constitute the ground for a reformist and durable conservative politics because they are holding inside the risk of radicalism and yet, radicalism is – even from the very beginnings – strange from conservatism. Instead of these, Eastern European conservatism should borrow from

western conservatism some other basic principles and ideas, such as: the authority of state, legitimacy of political government, rights and duties of citizens, loyalty, powerful civil society and patriotism (instead of nationalism).

### **Várna Levente: On the Traces of Power**

*Keywords: borders, power, language, trace, manipulation, irregular, moment*

The issue of borders has shown many similarities with the issue of power: appears inside contradictions, just for a moment, enough to destabilize, redefine or settle the antagonism itself, and retreating, it let us the traces of its presence. Language. It seems that the presence of the traces, the meeting with them, is more interesting for us, because it change our destiny in a surprising way, without being able to predict or anticipate these changes. And not just occasionally, but in a continuous/constant manner. In speech. It is strange, as here, – as in the case of borders – we just meet its absence or fortunately its trace. Its appearance is unpredictable and surprising. As the partisan or terrorist actions. If we assume, that antagonisms, were not created by human consciousness, but arose through creation, then their inner dynamics and interior space – that is also the power hiding place – were formed by creation. If we are looking from this side, a little bit arbitrary. Has powers his own limits, has the arbitrary of power some internal order, a borderline? Could the language be an authentic trace of power, which can be its forms, where the traces are going, how well can it be recognized and defined? What are the common issues of concepts like border, power and death?

### **Veress Károly: Communicative Efficiency and/or Comprehensive Communication. Theses for Turns**

*Keywords: paradigm, model, axiom, interaction, semiotics, turn, new media, communicative efficiency, comprehensive communication*

In my study are formulated theses related to the three fundamental models of the communication process: the mathematical, the interactional and the semiotic model, in order to outline the main directions of reorganization of these models under the influence of the turn indicated by the axiom “It’s impossible to not communicate”. The main objective of the research is to demonstrate

what conditions and possibilities of the hermeneutics of communication results from the marked turns.